WELDON'S

NEEDLE-ART SERIES No.6

FLOWER EMBROIDERY

QTT
773
M44
CHM

3/-

Supplement Chart *of this* Rose Panel *inside*
DESIGNS FOR CANVAS AND SHADED EMBROIDERY

'Summer Symphony'

It has been specially arranged that you can have a transfer of this fascinating picture in Pearsall's Silks, together with full working instructions. Look on

page 13.

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FLOWERS IN NEEDLEWORK

In presenting this book devoted to the delightful study of Flowers in embroideries old and new we should like to remind readers how very pleased we are to assist them with the work or selection of designs. Please write to Weldons Arts and Crafts Expert at the address on page 29. Any point, however small, will receive careful attention and interest.

THIS book shows flowers in needlework of two distinct kinds . . . Shaded Embroidery worked on linen and other fabrics and Needlework on Canvas where the whole of the ground-work is filled in with stitches.

The Shaded Embroidery section commences with detailed working instructions that are the key to embroidering all flowers. In the same way there are directions for working birds and butterflies. Beautiful examples are shown and Weldons transfers are available for many designs.

In the Canvas section are flowers in favourite age-old stitches . . . petit-point, gros-point and cross-stitch. Again working details are given and full preliminary instructions for this form of embroidery are covered in other numbers of this Series on Needlework Tapestry.

Details of designs are on page 29.

THE SCREEN

We have chosen this panel for our frontispiece as it is symbolical of the beauty of all flowers. The picture is a needlework reproduction after the masterpiece "Vase with Flowers" by Van Huysum, in the National Gallery.

In the panel we show the picture, arranged for a large fire-screen measuring about 32 inches high. The original was worked on single thread canvas with 16 threads to the inch, in petit-point which is illustrated on page 7. This fine stitch allows for the detail necessary to reproduce to advantage the lovely lines of the draw-

A flower panel of outstanding beauty adapted for needlework. By kind permission of the Keeper of the National Gallery.

ing, and yet keeps the work well within the scope of the average embroidress. The work was done with Anchor Stranded Cotton which has a soft sheen that does much to give light and shade to the embroidery.

QUEEN ANNE DESIGN

The dainty sprigged pattern shown at the foot of the page is arranged on a trellis background for quilting. The sprays are worked first, in shaded embroidery, following the general detailed instructions for flower embroidery on pages 10, 11 and 19. Soft natural flower colours are used, in Anchor Stranded Cotton. When the sprays are completed the work is laid over a padding of a thin layer of wadding and backed with muslin, then the trellis lines worked through all thicknesses in back-stitch. Design is from Weldons Transfer No. 20062 which gives the complete 18 inch square. Pattern can be repeated as required for curtains and bedspreads.

20062

W44

17 1/2 d

Flower designs of yesterday make fascinating embroideries for to-day. An early seventeenth century piece and (right) a favourite Queen Anne style.

PAGEANT OF NEEDLEWORK

Showing Flowers in
English Embroideries
from the 16th to 19th
Centuries

Design for a petit-point stool seat in the charming style of Cluny tapestries.

It is interesting to compare the changing styles of flower designs in Period Embroidery, especially when one considers them in relation to their use in our homes to-day.

One of the most charming flower arrangements ever seen is the "mille-fleur" patterning of tiny plants introduced in the sixteenth century when the looms at Cluny in France were producing woven tapestries in this style. Usually the background was a rich shade of rust-brown and the design in soft antique shades with natural colouring for the birds and animals.

Early English designs show a more elementary draughtsmanship but at the same time have the charm of great simplicity.

During the reign of Queen Elizabeth, flowers were much used in needlework, springing from curving stems formed in repeating scrollwork. The cushion has a design of Tudor roses based on these Elizabethan lines.

The familiar Jacobean patterning of large conventional flowers and leaves on an oak stool.

A Stuart design arranged for a sampler shows quaintly drawn flowers in varied array.

Next in sequence comes the seventeenth-century design on the previous page, typical of work produced during the Commonwealth. Painted on coarse canvas to work with thick wools, it is an excellent piece for those whose eyesight is not good or for a beginner.

Of particular note are the charming

Handsome chair seat design in early seventeenth-century style.

Tudor Rose Cushion, worked in Stranded Cottons.

sprigged patterns of William and Mary and Queen Anne periods. The design on page 3 from Weldons Transfer No. 20062 is typical of this pretty work. Embroidered with mercerized thread on linen, it is carried out in stem and knot stitch in natural colours—pink roses, yellow cowslips, and so on, and quilted in chain-stitch at the trellised lines to a thin layer of wadding and muslin back. We show the design below on a stool of Queen Anne style.

Flowers are very naturally drawn in the beautiful seventeenth-century design at the foot of the page. Here again the colouring is particularly lovely—faded pink, white and pale gold flowers on a grey ground. The arrangement, too, of the ribboned festoons is unusual and very pretty.

Beautiful examples of eighteenth- and nineteenth-century floral designs are on the opposite page. Please refer to the end of the book for further details of the designs on these pages.

Stool in Queen Anne style with quilted seat from Weldons Transfer No. 20062.

Below is a beautiful mahogany coffee table with a charming late 18th-century design under the glass top. Further details on page 29.

A lovely design for a wall hanging in gros-point tapestry. Perfect over a mantelpiece or table in a hall. Particulars of all designs are at the end of the book.

The following notes will be found helpful in the selection of materials for both Period and Modern flower embroideries.

Shaded embroidery requires a thread that will lie flat, and it must be soft so that one row of stitches dove-tails into the next almost imperceptibly. Threads that are stranded and so divisible are ideal, the number of strands used depending upon the design.

Pearsall's Filoselle is a stranded pure silk in a wide range of lovely colours. Another pure silk of very rich sheen is Pearsall's Mallard Floss. This is not stranded but can be divided and a half-strand used for fine work.

Stranded mercerised threads are also recommended: Anchor Stranded Cotton, Peri-Lusta Stranded, C.B. Brilliant Cottons and Dewhurst's 'Sylko' Mouliné are excellent for the purpose.

Wools are used extensively in shaded embroidery, especially for Period pieces. For fine work crewels are best and tapestry and embroidery wools for bolder effects.

For Canvas embroideries, practically the same threads are used, and in this case care must be taken to use a thread of suitable thickness to cover entirely and evenly the canvas ground.

The very beautiful needlework covering on the 18th-century chair reproduced here by courtesy of the Royal School of Needlework, was worked with crewels.

Left above: Softly shading old rose and gold on a charming chair-seat.

Left: Chippendale flower design for a stool.

Right: Handsome fireside bench design contemporary with Chippendale furniture. Flowers are in soft pinks, golds, and mauve.

18th-century chair with petit-point covering in floral design carried out in the correct colouring of the period

Above are shown the main stitches used for the panel on the left. Reading downwards:—French-knot, stem-stitch, lazy-daisy and satin. Cottage Picture from Weldon's Transfer No. 22,372.

Weldon's Chart No. W.123a is available for working the Cottage Picture illustrated below. Details of both designs are on page 29.

COTTAGE STUDIES

in Embroidery and Petit-Point

PICTURED above is a charming old-world garden with a thatched cottage and well nestling among the flowers. Measuring 10½ by 13 inches, this study makes a delightful small picture for the wall or for the cover of a blotter. Embroider on linen or similar material, using Anchor Stranded Cotton in the following colours and stitches:—Cottage, thatch, windows, etc., in straight, satin and stem-stitches in shades of brown; rambler rose in close French-knots. Well, straight and satin-stitches in browns with black to divide tiles and bricks. Trees, (poplars) green buttonhole stitch, (pear-tree) lazy-daisy leaves, stem and straight-stitch trunk. Sky, blue stem-stitch, with white buttonhole-stitch clouds. Crazy-paving, stone-coloured straight and stem-stitches. Grass, green straight-stitch. Flowers in brilliant colours in groups of different stitches . . . lazy-daisy, straight-stitch, buttonhole rings, satin-stitch, French-knots and so on.

The study on the right is arranged for a fire-screen and is worked in petit-point on fine canvas, counting the stitches from the Weldon's Chart.

THE quiet beauty of flower-filled borders, basking in the sunshine of a summer afternoon, of smooth green lawns and shady trees, is worked stitch by stitch in the panels shown here and on the back cover of this book. The pictures are ideal for fire-screens or make a handsome pair framed to match in narrow black or gilt frames.

Each picture measures 17 by 15 inches and is worked throughout in petit-point with Anchor Stranded Cotton, the soft sheen of which greatly adds to the beauty of the flower. A section of the petit-point is shown in the circle. Each stitch goes diagonally over one crossing of the canvas, and longer and more slanting stitches are formed on the back. The rows are worked alternately from right to left and left to right, and to pass from one row to the next the needle is brought up in the hole immediately below the one it went through last, so that a short upright stitch is made on the back.

Another way of working is shown in the sketches. Here the stitch is done in diagonal lines up and down; the effect on the front is the same as in the first method, whilst on the back a fine diaper is made. The second method should be used for any large pieces such as the sky, or the whole picture can be done in this way.

When the finer and more broken parts of the work are reached it is sometimes found best to outline each little part such as a flower or leaf and then fill it in, taking each shade in turn. Do not fasten off the thread after every few stitches but leave the colour not in use hanging on the right side until required. It can then be taken to the back when needed again but if the distance to the next patch of colour is considerable, the thread should be fastened off and commenced afresh.

It is best to work in a frame and to

How to Work the Cover Picture

The Stitch.

On the cover of this book is a large-size illustration of this beautiful picture in colours. The plate is an extremely helpful guide when working the picture.

Another view from the same garden, showing the old Georgian house which it surrounds.

commence the picture at the top, as then the worked part can be covered and does not become rubbed.

The threads required for working the top picture are as follows: Anchor Stranded Cotton: Greens—1 skein each 770, 790, 2 skeins 525, 786, 789, 788, 792, 3 skeins 787; Yellows—1 skein each 490, 489, 488, 733; Brick—1 skein 479, 2 skeins 476, 429, 430, 638, 816, 538; Greys—2 skeins each 419, 417, 418; Creams—3 skeins each 602, 603, 608; Blue—1 skein 564, 3 skeins 482; Black—2 skeins 699; Brown—2 skeins each 579, 578, 1 skein 809; Pinks—1 skein each 693, 402, 437, 438, 439, 440; Mauves—1 skein each 611, 612, 613, 614; Fawns—1 skein each 818, 819, 821, 2 skeins 588, 3 skeins 589; Red—1 skein 599.

For the second picture the following shades of Anchor Stranded Cotton are required: Green—1 skein each 770, 790, 462, 2 skeins each 786, 498, 497, 792, 789,

463, 3 skeins 787; Yellows—1 skein each 444, 490, 489, 488, 733; Brick—1 skein each 538, 429, 816, 638; Greys—1 skein each 419, 417, 418; Stone—1 skein 590; Cream—1 skein 607, 3 skeins each 602, 603, 608; Blue—3 skeins 482, 2 skeins 761, 1 skein 460, 558, 458, 604, 605, 696; Blue-green—1 skein 483, 484; Brown—1 skein 809, 578, 2 skeins 579, 580; Pinks—1 skein each 693, 402, 437, 438, 439, 440; Red—1 skein 599; Mauve—1 skein 611, 612, 613, 614; Wine—1 skein 844; Fawns—1 skein 821, 818, 819, 588, 589, 2 skeins 820; White—1 skein 721.

Owing to present conditions we are no longer able to supply the excellent Weldons Stencilled Canvases that were available for these pictures, but we hope to have them on sale again as soon as supplies of materials become normal. In the meantime readers who wish to work the pictures could have them painted specially at a needlework shop. (See notes on page 29.)

Anchor Stranded Cotton is splendid for Shaded Embroidery as well as for Needlework Tapestry. The colours are perfectly graduated which is so helpful in obtaining the delicate shading of flowers.

COUNTED TO CHARM

In lovely flower colourings . . . a cross-stitch cushion worked from the chart on the right.

CARNATIONS figure prominently in English embroideries from earliest times. Here they are conventionalized in an all-over design for cushions, chair-backs, stool and chair seats, and other uses. The original cushion had the flowers in shades of amethyst and petunia with leaves and stems in jade, yellow, primrose, beige and grey, on a cream background, but various charming colour schemes can be substituted according to the room in which the work is to be used.

The pattern is in cross-stitch, counted

The Stitch for Cushion.

XX Yellow	□□ Primrose	□□ Magenta	▽▽ Jade
AA Lavender	YY Blue	□□ Cerise	□□ Amethyst
SS Beige	SS Mauve	UU Lilac	++ Gold
TT Pink	ZZ Heliotrope	XX Petunia	□□ Ground cream
□□ Purple	YY Violet	XX Grey	

FLOWERS in Cross-Stitch

Peasant-bright Supper Cloth easily worked from Weldons Transfer No. 23822

THE simplicity of form required for cross-stitch gives to flowers the naïve charm seen in peasant embroidery. Our transfer gives four such bunches for the corners of this cloth as well as matching smaller motifs for four napkins.

For cloth you need one yard of 36-inch linen and for each napkin a 12-inch square.

Embroider with Dewhurst's 'Sylko' Mouliné, cross-stitch on crosses and back-stitch on straight lines. Work large flowers in reds and blues, tiny flowers yellow, leaves light green, stems darker green and connecting lines between motifs brown; work border in brown buttonhole-stitch.

Further details on page 29.

ROSES—Queen of the Flowers

Exquisitely Portrayed in Our Cover Design

THE artist who conceived the original design on our cover has reproduced to a remarkable degree the beauty of form and colouring of our traditional English flower. So cleverly has the design been "set to needlework" that every detail of light and shade and every delicate turn of modelling has been preserved; in fact, each stitch brings to greater beauty the lovely lines of the flowers.

The panel is arranged for a fire-screen or picture, and separate sprays of the roses are effective on cushions, table runners and other pieces to use in the same room.

A large, clear chart for working the design is on the supplement to this book.

Working from the Chart.—Enclosed with this book is a large, clear chart of the panel. Every stitch throughout the design is indicated by a sign on the chart, there being a separate sign for each colour. The key to the chart shows the signs and the colours they represent.

There are 140 stitches across the design and 173 in depth, and the size the finished panel will be depends upon the mesh of the canvas chosen. The original piece, worked on double thread canvas with about eight pairs of threads to the inch, measured 17 by 21 inches. For this size, $\frac{3}{4}$ yard of canvas is required. A list of the Pearsall's Tapestry Wools needed is on page 29.

The Stitch.—When working from the chart, the stitch used is gros-point—each

As a fire-screen the beauty of the Rose Panel is seen to full advantage.

This close-up of the stitch shows the needle completing one stitch and commencing the next.

Right: The Rose canvas with all the wools used for the work.

From the Supplement chart sprays can be picked out and worked effectively on a plain or shaded background. The stool has the large roses from the top of the panel and the cushion the complete bunch.

stitch a diagonal one over one crossing of the canvas with a longer slanting stitch on the back. When working on to plain canvas with fairly coarse mesh, in order that the stitches may completely cover the threads of the canvas, take one long horizontal stitch under each line of stitches of one colour. The work done thus is known as "trammed," and can be seen clearly in the circle on the left.

Useful Hints.—In order to simplify counting from the chart rule a pencil line on every 10th line of the chart, both across and downwards. This divides the chart into squares of 10 stitches each way. Now divide the canvas into corresponding squares by drawing a pencil line between every 10th and 11th pair of threads. Thus it is possible to see quickly which part of the design you have reached.

Should you require the panel a little larger than the size it works out on your canvas it is quite a simple matter to extend the background, making similar shaded effect to that already in the background. On the left the points of the leaves can be added easily. It is essential to mark out the amount of background needed before commencing, so that all lines can be taken to the extreme edge . . . if just a band were added after the panel was complete a ridge would show down the sides.

SHADED EMBROIDERY

THE stitches required for shading floral subjects are few and simple.

Long and Short (*opus plumarium*) is used for the shading, straight stitches being taken alternately long and short as A on Fig. 1. The margin of blossom, leaf, or feather is first worked, then the remainder is filled in with same stitch, working each well up into those of previous row so that there is no hard line.

Satin-Stitch is worked in same way as long and short, but the stitches are even, see B on Fig. 1. It may be worked from left to right or from right to left, but the former will be found the easier to do. This is a useful stitch for turn-overs, calyx, also for tiny leaves and petals; it may be slightly padded to give a rounded effect, especially for turn-overs.

Stem-Stitch, this stitch is, as its name implies, specially suitable for stems. It may be worked in one, two, or more rows according to width of stem. Bring the needle up at base of stem, carry it up about $\frac{1}{4}$ of an inch, then pick up a piece of material as shown in C, on Fig. 1, keeping the stitch on the line, and the thread always to the same side of the needle, a straighter line being obtained when it is kept to the right side as in illustration.

Bowl of flowers worked in shaded embroidery as described on these pages, showing natural effect obtainable.

How to Work Flowers in this Fascinating Stitchery

Frame with Embroidery mounted ready for working.

Split-Stitch is very useful for veins and fine stems, and is most suitable for working with floss silk; it is worked in a similar way to stem-stitch, but instead of the needle being brought up at the side of the last stitch, it is taken up through the thread as shown in D on Fig. 1.

French Knots are used for working the centres and stamens of flowers, also for furry portions such as on Iris petals, the pistil of Arum Lilies, etc.

To work bring the needle up to right side of material, twist the thread once or twice round the needle and take needle and thread through to wrong side at short distance from where it was brought up, holding the twist with finger and thumb of left hand until the thread is drawn through, see E on Fig 1.

FLOWERS

Before commencing a piece of work the subject should be carefully studied, and, if possible, a specimen of the flower to be worked obtained, or a good coloured plate. Veins, markings, etc., on leaves and petals should be taken as a guide for the direction of the stitches.

With regard to colouring, this should be kept to nature as nearly as possible, but a slight exaggeration is an advantage, as embroidery is flat and only colouring and direction of stitches can be used to get the desired effect.

When shading, a good rule to observe is that the light should fall on the left, that is, that the left side of the spray should be slightly lighter than the right. Also the tips of the petals are almost invariably lighter than the centres of the flowers, but when a petal curves the top of the curve should be lighter

than the other portions. To get the direction of stitch for a turn-over leaf or petal, it is a good plan to trace the shape of the petal on to a piece of tracing paper, then draw in the direction of the stitches, turn back the turn-over portion and the direction the stitches are to take will show through.

For shading, flowers may be divided into three groups.

(1) Petalled flowers such as roses, carnations, chrysanthemums, marguerites, etc., the texture, or grain, of the petals of which runs from tip of petal to centre of flower.

(2) Flowers with petals which have a decided central vein or marking, such as clematis, iris, etc.

(3) Bell-shaped flowers such as lilies, foxgloves, daffodils, harebells, fuchsias, honeysuckle, etc.

We will now deal with each group separately, and with the aid of diagrams show how to place the stitches to get the rounded effect which is so essential in floral embroidery.

GROUP I.

PANSIES, ROSES, CARNATIONS, CHRYSANTHEMUMS, etc.

If any flower which comes in this group is examined it will be seen that the grain or fibre of each petal radiates from one point, i.e., the exact place where the petal joins on to the stem.

When embroidering the petals this must be borne in mind the whole time, and every stitch taken must lie exactly along an imaginary line corresponding with the grain of the real petal.

When changing from shade to shade a hard line must be avoided, the shades simply merging into each other.

The turn-overs should be slightly padded and worked in slanting satin-stitch. Just under the turn-over dark shades should be chosen to represent the cast shadow.

In working a hollowed out petal, such as those in an opening wild rose or in a garden rose, the stitch direction and placing of the shades will be a little different, as it is by these methods that the rounded effect will have to be obtained.

The stitches must still be placed according to the grain of the natural specimens; in this way they will follow the curves of the petal and so give the necessary roundness to the part.

The effect of the curves will also be greatly accentuated by the correct placing of the shades. For instance, if a petal is cup-shaped the centre will naturally recede, and so be slightly in shadow. In working the petal, therefore, the darkest shade must be used in the centre,

and softly blended into the lighter shades all round.

If the edges of the petal are curled back as is so often the case in a cup-shaped petal, these must also be worked with the deeper shades, and the lighter shades reserved for the part between the centre and the edges, which will necessarily be in high relief, and so catch all the light.

No hard and fast rule can be laid down for working these curved and rounded petals as they vary so much in form even in one flower, but the worker will best be guided by always keeping the darker shades for the parts which would be farthest away from the eye, and the lighter shades for those which are nearest.

The effect of high relief for turn-overs can be greatly aided by slightly padding the part that is to stand out.

Long narrow petals such as those of the chrysanthemum should be worked in the same way as broader petals, but the rows of stitches will necessarily be shorter, and a great many more required. The work should be commenced at the top of the petal, and then continued in short rows to and fro across the space until the base is reached.

GROUP 2. CLEMATIS, IRIS, etc.

When embroidering the petals of flowers in this group the centre vein should be worked first in either the darkest, or lightest shade, according to the natural colouring of the flower, with the stitches directed straight from tip to base. The tip of the petal should be worked after the centre, and then down each side separately, the stitches lying in lines, softly curving from the edge of the petal until they gradually lose themselves beside the stitches of the centre marking. These lines must, on no account, meet the centre vein at an angle, but must just blend in beside the stitches so that if it were not for the difference in colour, the meeting of the petal stitches and the vein would be almost imperceptible.

The most successful way of placing the shades is either to keep the centre of each side light, with the edges, tip, and towards the centre marking darker, or to work one side dark at the edge and light towards the centre, and the other side light at the edge and dark towards the centre.

GROUP 3. LILIES, FOXGLOVES, DAFFODILS, HAREBELLS, FUCHSIAS, AZALEAS, etc.

The flowers which come under this group can be roughly sub-divided into two smaller groups: (a) those flowers shaped like a bell, but which are divided into petals at the top, such as the lily, harebell, etc., and (b) those which are merely trumpet shaped and not divided at the top, such as the foxglove, Canter-

bury bell, and the trumpet of a daffodil.

(a) Each tip on a flower in this group must be worked as a separate petal in the same way as the first half of a petal under Group 1. When the petal part is complete the bell should then be commenced. For this the centre part of each petal should be continued right down to the base of the flower, then spaces between the working filled in.

A great help in working a petal of this description is to draw a line from the tip right down the centre of each section to the stalk. These lines can then be used as a guide for placing the stitches as it is often difficult to keep all the stitches in a good line when working across a wide space. See diagram.

As the trumpet portion is rounded, the best way to obtain this effect is to work dark at the sides and light in the middle.

Group 1

Group 1

Group 2

Group 3

(b) These flowers should be worked to and fro in rows across the shape, the stitches being directed from the top to the base. In flowers with decided ridges such as the Canterbury bell, these ridges should be worked first and then the parts between filled in. Again, it is best to work the lighter shades down the centre, and dark at the sides, but in some flowers the base may be darkest, sides in next shades and lightest shades in centre. Another way is to keep all light on one side and other side entirely in shadow.

The little rolled back edge, so often seen at the top of these flowers, should be kept light, and a dark portion worked underneath where it casts a shadow. (Directions for leaves and stems on page 19)

Delphiniums and phlox in "life size" make a handsome embroidery on a full-length curtain. (No Transfer available).

Fig. 1
How to work
the Stitches.

An elegant pole-screen of rich brown mahogany sets off the lovely colouring of the shaded embroidery.

PAINTED in STITCHERY

Old-world Flowers in a Lattice Basket

ROSSES and Tulips, Pansies and Primula fill the antique basket in this charming design for shaded embroidery.

The bunch, measuring 12 inches across, is most effective worked on wool-backed satin of palest beige which makes a softly shining background for the amber tulips, the deeply purple pansies, the primula shading pink and mauve and the rich tango colouring of the rose. Amongst the flowers is set their varied foliage, some grey-green, some tinged with yellow and some shading to russet tones that blend artistically with the golds and ambers in the flowers and basket.

From Weldon's Transfer No. 20052 the design

The flower-filled basket is effective on cushions of linen or satin.

is worked with Pearsall's Mallard Floss as listed on page 29. The flower and leaf group diagrams referred to below are on pages 11 and 19.

Tulips.—Work these in golds shading to green at tips and base of petals. Also shade in a little brown, giving the slightly streaked effect seen in parrot tulips. Direct the stitches as in flower group 1 and the leaves as in leaf group 2.

Embroider the basket on a quilted bed-head.

Pansies.—Shade with violets and mauves from edge to centre (group 1) keeping the darker colouring for petals at back and where petals overlap, also under turnovers. Work turnovers lightest in satin-stitch. Put a few stitches of yellow and gold at the centres of flowers with a French knot in extreme centre. Leaves as group 3.

Primula.—Shade with mauves and pinks to green at centres, directing stitches from edge to centre all round. Work yellow French knot in centre. Leaves as group 1.

Rose and Bud.—Shade with pinky reds, directing stitches from petal edge to base. Turnovers lightest in satin-stitch. A few stitches of mauve in the shading of turnovers is effective. Leaves in greens as leaf group 1.

Basket.—Diamonds in three shades of brown, from darkest to lightest straight downwards across each section. Lattice in three rows of split stitch, outer ones lightest fawn, inner brown. Shade bands round base of basket in fawns and brown directing the stitches to take the line of the twisting cane. Keep high-light on top of each twist and divide twists with brown stem-stitch. Centres of ovals in same colouring as diamonds, shading darkest at left side; outline in satin-stitch in lightest beige with edging of stem-stitch. Fill between ovals with upright stitches of brown.

THE galleries of Bond Street, London, are renowned for their treasures of Art and in the shops here, and in the exclusive streets roundabout, can be seen displayed the world's most beautiful merchandise. For the last fifty years there has been a showroom in South Molton Street, where all who loved beautiful things have gathered. This showroom has now been moved to 71 Chiltern Street, near Baker Street Station, London, W.1, where in a small Georgian house there are still lovely things to see. Everyone who loves needlework should pay a visit, for here can

Beautiful Embroideries

be seen exquisite embroideries of every age. Rare old pieces of petit-point, of quilting, of crewel work, and of silk work mingle happily with the modern, and one finds inspiration for a thousand embroideries that one longs to do.

But there is no need merely to admire for there is always an expert staff in attendance, headed by Mrs. Evershed herself whose studio it is, and help and advice can be given on any kind of embroidery or on the correct mounting for

needlework of all periods. Requisites for needlework can be purchased at these showrooms, your work commenced if you so wish, and lessons are given.

Another service the studio offers is to stretch to shape needlework tapestry that has pulled crookedly in working. To stretch a chair seat the charge is about 5s. 6d.

For those who live away from London, post orders are carefully executed. In whatever part of the world you live you can be always in touch with the best in needlework through Mrs. Evershed, 71 Chiltern Street, near Baker Street Station, London, W.1.

SUMMER SYMPHONY

A Beautiful Picture
in Silk Embroidery

INSIDE the front cover of this book this charming picture is reproduced in colour and there one can see the exquisite details of all the little flowers, the tree in its glory of pink blossom and the wonderful colouring of the peacock. To work the picture the following materials are required. A piece of backing linen in light sand colour, size about 14 by 12 inches (this goes behind the whole picture but shows only for the path and here and there between the border flowers), blue linen for sky, 12 inches by 5, green for lawn, 9 inches by 6, and lighter green strip for grass verge about 12 by 3 inches; Weldons Transfer No. 20043. Pearsall's silks. It is essential to work the picture in a frame.

First iron off on to sand-coloured linen impression A from the transfer, and mount the linen in the embroidery frame. Then, from impression B, iron sky on to blue linen, lawn on darker green and grass verge on lighter green. Cut out these pieces along the dotted line and tack them along their edges to corresponding parts on design in frame. Turn in the top edge of the lawn and stitch with green to the sand linen.

The work is now ready to have the complete impression C ironed on to it. Here great care must be taken to keep the top of the hedge straight along the same line on the sky and to have the tree upright.

For the embroidery use mostly half a strand of the Mallard Floss or two threads of the Filoselle, but for flowers that come forward in the picture such as the blossom on the tree, use the full strand of Mallard Floss. Extra strands of the Filoselle can also be used where required. The Filoselle is used for the less prominent parts of the designs and the Mallard Floss for the others as the floss is more glossy and therefore stands out. If preferred Filoselle only can be used.

Placing of shades can be followed from the coloured illustration inside the cover.

The best way of working is to first satin-stitch over the lower edge of the grass verge, next work the tree, then the flower border, and last of all the peacock.

Tree.—Work trunk and branches in satin-stitch outline; trunk in stem-stitch.

Picture measures
11½ by 9¾ inches
not including the
mount.

Work leaves mostly in lazy-daisy stitch with ones here and there in straight or satin-stitch. Flower groups first work in satin-stitch in various directions and then add the separate French knot flowers.

Hedge.—Work in slanting stitches as closely as possible. This stitching covers the edge of the blue linen.

Flowers.—Work foxgloves in lazy-daisy stitch, delphiniums in French knots with satin-stitch for back flowers, daisies in straight stitches, peonies in satin-stitch, other small flowers in French knots. Lavender spikes in long green stitches held down with tiny mauve ones. Work all leaves in straight stitches and stems in stem-stitch.

Peacock.—Work in long and short stitch directed from head to tail as described on page 30. Work tail feathers in straight stitches and eyes in satin-stitch.

Grass, fallen petals and stones on path in straight stitches.

This diagram shows exactly how the stitches are directed for working the Madonna Lilies.

MADONNA LILIES

Passion Flower and
Star-like Clematis

Transfer
8292

ON the facing page are illustrated three of the most beautiful subjects for embroidery and ones that have a special significance for Madonna Lilies and Passion Flowers in particular are used extensively in ecclesiastical embroideries.

Madonna Lilies and the lovely pink-flecked Tiger Lilies are also much seen in modern decorative schemes and great sprays of these graceful flowers are most effective embroidered on hangings, screens and cushions. Beautifully drawn sprays can be taken from Weldon's Transfer No. 8292 from a section of which our coloured illustration was worked. Handsome Tiger Lilies are on Transfer No. 5052, and Arum Lilies on No. 5252.

To obtain the most naturalistic effect, these flowers are worked in long and short stitch as shown on the opposite page. Pearsall's Filoselle is used for working whether for Church or secular purposes, the shades required being listed for each flower on page 29.

Madonna Lily.—Work as described in flower group 3, leaves as leaf group 2, and stems as thicker stems, all detailed on pages 11 and 19.

Select cream-white and two shades of willow green, the palest being almost cream; also three shades blue-green, a little darker than the willow green. The

worked specimen shows how the flowers are shaded. On the fully open flowers work the turned-over edges of petals in satin-stitch, also the stamens.

Passion Flower.—As flower petals are greenish-white select white, two very pale shades of willow-green, and darker laurel green. The corolla rays or fringe round centre are blue and purple, stamens medium green, anthers and stigma yellow, pistil cream and pale green.

Work turn-overs of petals in slanting satin-stitch and rest of petal in long and short stitch, directing the stitches as flower group 1, page 10. For shading of flower refer to coloured illustration opposite. For leaves use same shades of laurel green as for flowers, also two darker shades and dark blue-green. Direct stitches as in leaf group 1, page 19. Stems in stem-stitch.

Clematis.—The charming specimen of "John Murray" Clematis illustrated is worked in five shades of dull purplish pink, the lightest being almost white. The top of the seed vessel is in light fawnish brown. For the leaves one light green and two blue-greens are required. The stitch direction for petals is as group 2, and for leaves as group 1, page 19. Stems are in stem-stitch.

Design for a Stole from Weldon's
Transfer No. 9552

The Clematis, from Transfer No. 8122, is worked as this illustration shows. On left is diagram of leaf.

BUTTERFLIES

of Brilliant Hue

GAILY coloured butterflies bring a feeling of joy and sunshine to one's work, and these dainty little creatures are charming in flower pieces or as separate *motifs* on table mats, curtains, dressing-table runners, and other household articles.

Butterflies are so easy to work that no one need fear to attempt them, especially with the help afforded by the varied selection on the colour page opposite, and the chart, herewith, giving the direction for the stitches. These butterflies, also the dragonfly and bees, are from Weldons Transfer, No. 5062.

The wings are all worked on the same principle; the markings first in long and short stitch (or for the more definite spots and bands, in satin-stitch), and stem-stitch for veinings. All stitches should be directed towards the body. Between the

markings the wings must be filled in with long and short stitch directed from their edge towards the body.

For the body, long and short stitch can be worked lengthways, or rows of satin-stitch fitted one into the other, as shown on several of the specimens. The long and short stitch can be continued on the head, or this can be worked in satin-stitch. One or two little stitches of red or yellow, or some fairly bright colour, are all that are required for the eyes.

Stem-stitch or split-stitch gives a fine line for the antennæ, which are tipped with

Mauve and yellow butterflies flutter on curtains of sunshine yellow voile.

one or two satin-stitches in the same direction as the stem or split-stitches.

The shades in Pearsall's silks for working the coloured butterflies will be found on page 29.

LEAVES may be roughly divided into four groups according to their shapes, and be worked in long and short stitch as seen in the charts.

(1) Simple leaves with one centre vein, such as forget-me-not, honeysuckle, sweet pea, clematis, primrose and foxglove, and leaflets of compound leaves as laburnum, wistaria, clover, rose, blackberry, apple, etc.

(2) Long leaves such as daffodil, narcissus, tulip, harebell, carnation, iris, and Madonna lily, etc.

(3) Leaves with deep serrations such as poppy, thistle, buttercup, marguerite, chrysanthemum, vine, etc.

(4) Circular leaves like nasturtium, water-lily, geranium, violet, yellow horned poppy, etc.

Group 1.—The leaves in this group are quite easy to work and for the smaller leaves a very effective method is to use only two shades of green, and on one side work light at margin and dark near vein, directing the stitches from the tips down towards vein, and on the opposite side work dark at margin and light towards vein. Use long and short stitch throughout, working the shades well into each other. For larger leaves three shades may be worked in much the same way, light at tip and half-way down margin of one side, second shade near vein and remainder of margin, darkest shade to complete. On opposite side, use second shade at top margin, and lightest near vein, darkest shade for lower margin and second shade to fill in near vein, being careful to change shades gradually and so avoid any hard lines.

Group 2.—For long leaves such as daffodil, etc., the stitches should be

LEAVES and STEMS IN SHADED EMBROIDERY

directed from tip to base; when the leaves are short the tips should be light shading down to dark at base, but for broader and longer leaves it is advisable

to make one side of the leaf lighter than the other, the light falling from left hand side as suggested in directions for working flowers. The veins, if any, should be indicated in these leaves with a darker shade.

Group 3.—These leaves are rather more difficult to work, but after a careful study it will be seen that the veins give an indication for the direction of the stitches, which should radiate from the centre vein taking the direction of the smaller ones. For light and shade the general rules laid down in Group 1 will apply, but for larger leaves use more shades, working in three from margin to vein, and three down margin from tip to base, reversing the shades on the opposite side.

Group 4.—The veins of all circular leaves will be found to radiate from the base of leaf; these veins should be worked first in stem- or split-stitch with lightest shade, then the leaves filled in directing the stitches from margin to point where veins converge.

For the turn-overs of leaves work as advised on page 10 for petals.

STEMS

For thin stems, stem or split-stitch may be used in one, two, or three rows; if two are worked keep light on left-hand side and dark on the right, for three rows use only two shades and work light in centre and darker at sides.

Thicker stems may be worked in long and short stitch, working light in top of stem and darker towards base; or they can be filled in with rows of stem-stitch, keeping the light shades to the left, and darker towards right.

The Leaf Groups

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"Prelude to Summer"

This delightful embroidery makes a lovely picture for your home, and is also charming on cushions, cosies, chair-backs or under the glass of a tray. The design measures $9\frac{1}{2}$ by $7\frac{1}{2}$ inches, and is worked with Anchor Stranded Cotton, chiefly in bright blues, shrill pinks and jade green. Long and short stitch, as described on page 10, is used for the solid parts, and stem-stitch for the outlines. Full instructions for working this design are on page 28. Weldons Transfer No. 22852.

HIGHLAND STUDY

Arranged for EMBROIDERY

Transfer No. 9792 that has proved so popular. The design is 16 inches high.

Work the picture with Paton's Beehive Tapestry Wool, with here and there a few stitches of silk to brighten the stag and tree trunks, also for flowers and grasses. For the stag, use nine shades of brown, the darkest almost black, and lightest a fawn, mauve shades for mountains, two shades of dark green for trees, greyish brown for tree trunks, and bright purple for heather in foreground. To brighten trunks use olive brown and olive-green silk and mid-brown for stag. Two shades of bright green and pink are used for the flowers.

Work stag in long and short stitch (see diagram on pages 11 and 19), fitting stitches one into the other to follow rounded lines for body portion, to give natural appearance of roundness. The tops of the antlers should be light, also light round eye and on nose and at top of back which would catch the light. Work in stitches of silk here and there to give brightness, suggesting the gloss on the animal's coat.

Work hills in two or three rows of split-stitch, using different shades. Work trunks of fir trees in two shades of brown, and leaves in two shades of green, light at curved margin and dark at straight edge. For the fallen tree trunk, work lengthways, adding a few stitches of dark green here and there, and adding straight stitches of silk on top; work "inside" broken portions entirely in silk. Work heather in straight stitches, using two shades, a stitch of each side by side; leaves in long and short stitch from tip to base, and flowers from edge of petal to centre.

Details of transfer and wools on page 29.

This stool has a bunch of pansies in shaded embroidery

THIS effective picture has been reprinted in response to many requests. The quiet beauty of the scene with its rich purples and greens and browns of the heather-clad hills and the soft colouring of the stag make the panel an ideal subject for a fire-screen or wall-hanging.

We can still supply the shaded embroidery

LOVE-IN-THE-MIST CUSHION

Practical as well as pretty, this cushion cover, embroidered with Stranded Cottons, can be laundered as required.

Purple and mauve iris on firm beige cotton mounted in a fire-screen, showing a slight Oriental influence in keeping with the flowers.

THE exquisite blue of Love-in-the-Mist set in a delicate tracery of grey-green foliage, against a background of cool cream cotton, is the lovely scheme of this round cushion. The design, by the well-known needlework house of B. Francis, London, is supplied traced on the material ready for working with stranded cottons.

Soft blues are required for the flowers, which shade from palest blue at petal tips to deepest blue at base. Working in long and short-stitch direct the stitches as in group 1 on page 10. The flower pistils are in green and the foliage in green stem-stitch.

Another beautiful Francis design is shown in the screen. The irises, standing 23 inches high, are worked in natural colours on a beige cotton ground, entirely in long and short stitch as in the diagram for group 3 on page 11. Details of these traced designs and threads are on page 29.

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From MEADOW and WOODLAND

How to work the pretty Wild Flowers
shown on the centre pages

Left :

A pretty tray of pale yellow toned wood, with a bunch of wild flowers embroidered in scarlet, blues, white and gold.

Below :

This attractive fire-screen has a charming design of foxgloves, pansies and cornflowers, and a decorative spider's web amongst the flowers.

OUR coloured plates—on pages 16 and 17—show flowers from woodland, hedgerow and meadow. Each spray separately makes a charming study and pretty groups can be made by placing together those usually found growing side by side—poppies, cornflowers and marguerites with corn, buttercups, marguerites and clover, primroses and violets, and so on.

Delightful coverlets, cushions and curtains for a cottage or bungalow can be arranged with diamond lattice lines of stem or back stitch (the lines can be ruled on the material) and in each or alternate diamonds a wild-flower spray. On the curtains the flowers could be set in the border spaces only.

Another charming idea is to embroider a different flower on each of a set of guest towels—cowslips or primroses on an April blue towel, violets on a green one, foxgloves on petal pink, and hare-bells on yellow.

The sprays on the centre pages are from

Weldons Transfers Nos. 13542, 13552 and 13562 and other Wild Flower studies are amongst the wide range of Weldon designs.

On pages 10, 11 and 19 are directions and diagrams for working flowers and leaves of all formations. Each flower from pages 16 and 17 comes under one of these groups and so with the diagrams and coloured illustrations it is very simple to follow the working and shading. All the fine stems are in stem-stitch and the wider ones in either several rows of stem-stitch or in long and short stitch.

The blackberries have each section of the fruit in satin-stitch.

Silks, cottons or fine wools can be used

for the embroidery according to the material upon which the flowers are to be worked and the purpose for which they are required. The following are the colours required and the shades in Pearsall's Filoselle.

Wild Rose.—Wildrose pink, 64, 64a, 66, 66a; yellow 255a; five greens, 275x, 277x, 159, 162a, 200; browns 138, 139; red 144.

Honeysuckle.—Four pinks, 64, 64a, 23, 190; yellow, 78, 80, 45i; four greens, 275x, 176x, 277x, 197.

Poppy.—Four shades red, 42a, 44, 45a, 69b; purple, 285; green, 276x, 277x, 162a, 200.

Wheat.—Yellows, 99x, 99, 100, 102, greens, 172b, 172d, 172g.

Sea Poppy.—Yellows, 123x, 123, 124, 126, 128; greens, 275x, 276x, 277x, 195, 197.

Thistle.—Three shades of purple, 282, 283, 285; and six greens, 275x, 276x, 277x, 195, 197, 200.

Foxgloves.—Three mauves, 281, 282, 283; reds, 22, 23, 25; white, 70; greens, 159, 195, 197, 200.

Blackberry.—Purples, 165, 166; red, 25; white, 70; pink, 21; orange, 128d; browns, 136, 137, 30f; greens, 162, 162a, 172d, 172e, 195.

Cowslips.—Yellows, 254, 255, 255a; brown, 6; greens, 275x, 277x, 159, 161, 162x.

White Campion.—White, 72a; greens, 275x, 276x, 277x, 278, 159, 161, 162x.

Harebell.—Two blues, 203, 205; purple, 271; greens, 159, 274x, 276x.

Marguerite.—White, 72a; yellows, 78, 123; greens, 159, 161, 162x, 197, 200.

Bluebell.—Three blues, 203, 205, 271; and greens, 195, 197, 200.

Convolvulus.—Pinks, 214, 216, 218; and greens, 159, 161, 162x, 275x.

Clover.—Purple, 284, 285, 166; red, 22, 22a; greens, 275x, 277x.

Cornflower.—Blues, 270, 271, 272, 36; greens, 275x, 277x, 195, 197.

Buttercups.—Yellows, 254, 254a, 255; greens, 172c, 172d, 172e.

Violet.—Violets, 282, 283, 285; orange, 255; greens, 196, 199, 200, 162a, 277x.

Primrose.—Yellows, 186b, 186d; greens, 172b, 172d, 172g, 159, 162, 162a.

Butterfly.—Terra-cotta, 94; pinks, 21a, 22, 23; red, 144.

Birds.—Blues, 37a; black, 82; white, 72; fawns, 30e, 30f; brown, 7.

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SPRING FLOWERS

WE can send you a Transfer for this simple yet delightful picture. It is No. 23042, and is obtainable from address on page 29.

Linen is the best material to use, and Anchor Stranded Cotton for the embroidery. The jug is appliquéd in any bright blue material. First trace jug on to tissue paper, drawing an uneven edge well up under flowers and, using this tracing as pattern,

cut out jug in blue material. Place transfer on background and blue vase in position under it. Iron off complete design. Button-hole-stitch edge of jug to background using blue thread. Work spots in white satin-stitch; highlights white back-stitch.

Embroider flowers mostly in long and short stitch, with satin-stitch for daisy, leaves and stalks. Stamens of anemones are French knots. Use following colours :

Daffodils, two yellows with orange on edge of trumpets; narcissus, white with orange and yellow trumpet; one tulip white shaded with yellow, one in two shades of pink; anemones, centre one mauve shaded with white, other three dark red shaded white, stamens black; outer polyanthus, gold shaded with gold-brown, others burnt-orange shaded with gold; daisy, yellow with gold centre; leaves, three shades of green.

STOOL SEAT

R OSES twine prettily on the all-over pattern shown in the chart on the left and worked on the stool seat above. The design is in cross-stitch on double thread canvas with eleven pairs of threads to the inch.

Anchor Stranded Cotton is the thread suggested, using the full six strands in the needle.

For the roses, three shades of deep rose-pink are used, with leaves in three soft greens. The stems are in two woody browns. Between the rose trails are tiny blue flowers with gold centres and dark blue leaves. The background can be in any shade desired . . . beige makes an excellent setting for the flower colours. About one dozen skeins are needed for grounding a small stool seat.

INSTRUCTIONS for working "PRELUDE TO SUMMER"

Charming Picture shown on page 21

T HIS enchanting design makes a lovely picture for the wall or to mount under the glass top of a tray. It is also delightful on cushions, chair-backs, table-runners, nightie-cases and so on.

For the picture or tray-top the design is dainty worked on white organdie-muslin, but if you cannot get this, any fairly firm material is suitable, providing it is not too heavy. Linen and taffeta are excellent.

The picture is embroidered in simple stitches and the face, wrists and folds in skirt tinted as described at end of instructions. Embroider with two or three strands of Anchor Stranded Cotton in the following colours :—2 shades each bright blue, shrill pink, jade green; 1 shade each citron yellow, flesh, scarlet, brown, fawn, orange; also black and white.

Bodice.—Dark blue long and short-stitch with light blue in folds, black outline (where shown very dark in picture), white collar and cuffs, dark pink bows.

Skirt.—Stem-stitch outline and bands at

hem in dark blue; dark pink French knots on spots, each one fastened off separately if on muslin.

Petticoats.—Upper and lower frills white buttonhole-stitch, centre one dark pink long and short-stitch.

Sandals.—Black satin-stitch with straight stitches on single lines.

Hair.—Black long and short-stitch with white to divide curls.

Face.—Flesh stem-stitch outline (split thread), black eyebrows and outline to eyes, blue straight-stitch pupils, scarlet satin-stitch mouth.

Neck and Wrists.—Flesh stem-stitch outline.

Gloves.—White stem-stitch outline.

Hat.—Yellow long and short-stitch and blue feather, blue satin-stitch ribbon, large flower pink, little one white, green leaves.

Grass.—Horizontal long and short-stitch in jades, with upright stitches at edge. Daisies white satin-stitch with pink French-knot centres; buttercups yellow

satin-stitch; blue-bells blue straight stitches; other flowers pink satin-stitch; stems of flowers jade stem-stitch.

Basket.—Vertical long and short-stitch in yellow, darned across to give basket weave. Daisies in white satin-stitch with pink centres; rest of flowers satin-stitch in pink and orange; leaves greens.

Branch.—Brown stem-stitch, flowers French knots in pinks, leaves long and short-stitch in greens. Bird fawn long and short-stitch with black markings, black eye. Notes black stem-stitch with satin-stitch spots.

Cloud.—Light blue stem-stitch.

Tint face and wrists with sun-tan powder and cheeks with rouge; folds in skirt with weak solution of washing blue or ink. If you have water-colours, use these instead of above.

Weldons Transfer No. 22852 is obtainable from Weldons Ltd., 30 Southampton Street, Strand, London, W.C.2.

INDEX of the MATERIALS YOU NEED

PAGE 3

Screen. This can be painted on to canvas by Messrs. B. Francis, 481 Fulham Road, London, S.W.6. Price on request.

Trellis Pattern. Weldons Transfer No. 20062 blue, price 9d., by post 11½d. Design 18 inches square.

PAGE 4

Tudor Rose Cushion. Design No. 203, traced on cream linen. From B. Francis, 481 Fulham Road, London, S.W.6. Also stranded cottons.

Trellis Design. Weldons Transfer as detailed under page 3 above.

PAGE 5

Panel. Particulars from Art Needlework Industries, 7 Ship Street, Oxford.

Table. Design E. 127, traced on beige linen. From B. Francis, 481 Fulham Road, London, S.W.6.

Chair. Hand-painted by The Royal School of Needlework, Exhibition Road, South Kensington, London, S.W.7.

PAGE 6

Cottage with Well. Weldons Transfer No. 22372. Price 9d., by post 11½d. Allow ¾ yard 36-inch linen and 1 skein each of colours suggested for the embroidery, in Anchor Stranded Cotton.

Cottage Picture in Petit-Point. Weldons Chart No. W. 123a. Price 1s. by post. Design size 15 by 17 inches if worked on canvas with 14 single threads to inch. Use tapestry wools in colours listed on chart.

PAGE 7

Garden Scenes. Can be painted on to canvas by B. Francis, address as above. Prices on request. Work with Anchor Stranded Cotton as listed on page 7.

PAGE 8

Cushion. Weldons Chart W. 272. Price 6d., by post 7d. Work with embroidery cotton or wools in colours stated on page.

Flowers in Cross-stitch. Weldons Transfer No. 23882 (blue). Price 9d., by post 11½d. Dewhurst's "Sylko" Mouliné (stranded), 1 skein each red 776, green 824, yellow 887, 2 skeins each blue 783, 882, red 797, green 832, 8 skeins brown 836.

PAGE 9

Rose Panel. Shades required: 1 skein each 4 shades Old Rose, 2 shades Pink, 5 shades Rose, 3 shades Terra-cotta, 3 shades Yellow, 5 shades Brown, 1 shade Peach, 3 shades Mauve, 12 shades Green, 5 shades Drab, 1 shade Beige, 6 shades Grey, White; 2 skeins each 1 shade Fawn and Bronze; 3 skeins darker Fawn; also required, 1 skein each Drab and Dark Brown Filoselle. Further details on page 9.

PAGE 10

Design in Embroidery Frame. Posy of early summer flowers for tray, cushion, etc., size about 12 by 10 ins. traced on cream linen. Stranded cottons for working. All from B. Francis, address above. Excellent embroidery frames from the same firm.

PAGE 12

Basket. Weldons Transfer No. 20052 (blue). Price 9d., by post 11½d. Design size 12 by 10½ inches. Pearsall's "Filoselle" Silk. Fawns and browns 136, 137, 138. Pinky reds 40, 42, 43, 45. Greens 296, 299, 108, 108a, 109. Golds 99, 101, 102, 104a. Mauves and violets 164, 166, 281, 282a, 285.

★ IMPORTANT

Transfers and Charts. All Weldons Transfers and Charts shown in this book are obtainable from:

WELDONS LTD.,
NEEDLE-ART SERIES,
30 Southampton Street,
Strand, London, W.C.2.

Kindly note that we do not stock needlework materials of any kind.

Wools, Threads, Linen and Canvas can be obtained from your local needlework shop or from the addresses in this index.

Painted Canvases. Limited supplies of hand-painted canvases are available in the shops. Also most needlework shops will undertake to hand-paint any design to special requirements, particularly the firms mentioned on this page.

Readers' Service. If you would like any advice about your embroidery or needlework-tapestry, we should be pleased to help you. Write to the Editor, NEEDLE-ART SERIES, Weldons Ltd., 30 Southampton Street, Strand, London, W.C.2.

PAGE 13

Peacock Picture. Weldons Transfer 20043 (blue). Price 1s., by post 1s. 2½d. Worked with Pearsall's silks.

PAGES 14 and 15

Madonna Lily. Weldons Transfer No. 8292 (yellow). Spray 14 by 20 inches. Price 9d., by post 11½d.

Clematis. Weldons Transfer No. 8122 (blue or yellow) has clematis wreath 18 inches across. Price 9d., by post 11½d.

Passion Flower. Coloured specimen from Weldons Transfer No. 5242 (yellow), wreath about 18 inches across. Design for stole Transfer 9552 (yellow). Price 9d. each, by post 11½d. Pearsall's Mallard Floss or Filoselle. *Lily* white 72, 72a. Greens 275x, 276x, 233a, 233c, 233e. *Clematis* grape purples 163, 164, 165, 166. Greens 275x, 276x, 107, 108, 108a, 109a. Fawn 30d. *Passion Flower* greens 275x, 276x, 195, 198, 200. White 72, 72a. Mauve 285. Gold 123.

Tiger Lilies. Weldons Transfer No. 5052 (yellow). Price 9d., by post 11½d.

Arum Lilies. Weldons Transfer No. 5252. Price 9d., by post 11½d.

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No. 5 - PERIOD NEEDLEWORK. A collection of Needlework and Tapestry from Tudor to Modern styles. Gift Chart for Embroidered Jacobean Screen. Price 3s. 2½d. by post.

PAGES 16 and 17

Foxgloves, corn, poppies, blackberry, birds. Weldons Transfer No. 13552 (blue and yellow). Price 9d., by post 11½d. **Convulvulus,** wild rose, harebell, yellow horned poppy, clover, butterflies, Weldons Transfer No. 13542 (blue and yellow). Price 9d., by post 11½d.

Marguerites, thistle, cowslip, snowdrops, bluebells, violets, buttercups, primrose. Weldons Transfer No. 13562 (blue and yellow). Price 9d., by post 11½d.

PAGES 18 and 19

Butterflies. Weldons Transfer No. 5062 (yellow). Price 9d., by post 11½d. Pearsall's Filoselle. Dragonfly 271, 272, 18, 49, 70, 82f, 166, 104a, 104b. Orange-butterfly 3, 6, 104a, 104b, 45h, 70, 271, 272, 297, 82a, 82f. Peacock butterfly 198, 200, 80f, 3, 6, 104a. Cream butterfly 70, 602, 604, 61, 272, 271, 18, 68, 3. Purple butterfly 166, 272, 72, 602, 604. Blue butterfly 20e, 20f, 20g, 72, 200, 135, 137, 139, 68. Bronze blue butterfly 271, 272, 135, 137, 139, 166, 139e. Yellow butterfly 123x, 123, 124, 128, 128c, 71, 135, 137, 139. Golden butterfly 99, 101, 102, 6, 8, 20g. Blue gold butterfly 20f, 20g, 82d, 3, 70, 602, 61. Mauve butterfly 281, 282a, 283, 271, 272, 81x, 3, 135, 137, 139. Bees 3, 8, 135, 137.

PAGE 21

Prelude to Summer. Weldons Transfer No. 22852 (blue). Price 9d., by post 11½d. Worked with Anchor Stranded Cotton.

PAGE 22

Stag Screen. Weldons Transfer No. 9792. Price 9d., by post 11½d. Design 16 inches square. Patons Beehive Tapestry Wool, browns 1835, 1836, 1837, 1839, 1812, 1814, 1817, 1819; mauves 1772, 1774; greens 1711, 1757; purple 1898, 1900. Also Anchor Stranded Cotton, olive green 952; olive brown 578; brown 671; greens 463, 780; pinks 437, 585.

Cushion. Size 19 inches. Design G.88 traced on firm beige cotton with stranded cottons for working. All from B. Francis, 481 Fulham Road, London, S.W.6.

Iris Screen. Design No. G.87. Size 21 inches. Traced on cream linen. Stranded cottons. All from B. Francis.

PAGE 24

Foxgloves. Transfer No. 8852 (yellow). Price 9d., by post 11½d. Sprays about 15 inches high.

Tray. Weldons Transfer No. 15142. Price 9d., by post 11½d.

Screen. Design 21 inches high. E.128. Traced on cream linen with stranded cottons to finish. All from B. Francis.

PAGE 27

Spring Flowers. Weldons Transfer 23042 (blue). Price 9d., by post 11½d. Worked with Anchor Stranded Cotton.

PAGE 28

Stool. Worked from chart with Anchor Stranded Cottons. For background, 12 skeins any shade desired.

PAGE 30

Embroidered Peacock. Weldons Transfer No. 8832 (yellow or blue). Price 9d., by post 11½d. Design 18½ by 17½ inches. Worked with silks or stranded cotton. Shades in Anchor Stranded Cotton. Peacock blues and greens F.593, 594, 524, 525, 484, 485, 486. Olive brown 569, 571. Olive green 549. Black 699. White 721. Drab 821, 819. Fawns 812, 814. Laurel green 787, 790.

Birds in Colour Plate. Weldons Transfer 5072. Price 9d., by post 11½d.

BIRDS in Needlework

Fascinating Studies for Shaded and Canvas Embroideries

The drawing above shows how the stitches are directed to indicate feathers when working birds.

Embroidered Peacock from Weldon's Transfer 8832.

FROM earliest times birds have been used in needlework, for not only are they extremely fascinating to work, but they have great decorative possibilities which the embroidery designer has been quick to recognize.

Shaded embroidery is the ideal method of working birds as the stitches give a perfect representation of feathers. The examples on the facing page show how truly the feathers can be imitated.

In working kingfishers and other birds with gay plumage, most glorious colours can be used, and even when birds of more sombre hues are being copied, the colour should be kept as bright as possible without departing too far from nature.

Whenever possible, a good coloured picture or post-card should be used as a guide for placing the colours, and the plate opposite will be found extremely helpful.

As a general rule the head and back should be kept light and the under part of the bird darker. The stitches should lie in long lines from the top of the beak, over the head and down the back and breast to the tail, the roundness of the head being indicated by the stitches following the curves.

Each row of feathers in the wings and tail should be worked separately, and either a different shade used for each in order to distinguish it, or else a clear line made where one set of feathers meets the next. The edge of each row of feathers should form a vandyked line, and should fit into the edge of the next row.

For tail feathers such as those of the peacock it is best to use stem-stitch for the more open parts, and satin-stitch or long and short stitch for the solid parts.

The beak should be worked lengthways, and the eye filled in with short dark stitches worked round and round, with a touch of white on the outside.

The birds on the facing page are worked with Pearsall's Filoselle, a whole or half strand of which may be used. The shades required are as follows:—

The Owl.—Black, white, grey, four browns, red, two steel-blues, Delft blue, two golds.

Flying Stork.—Three blues, cream, drab, black, gold, red.

Standing Stork.—Three drabs, nigger-brown, white, blue, two reds, two greens.

Humming Bird.—Two browns, four greens, red, black.

Swallow.—Four browns, two terra-cotta, four blues, white.

Blue-bird.—Four blues, peacock, three browns, two greens.

EMBROIDERED PEACOCK

This beautiful design is extremely handsome on a cushion, screen or curtain. For the plumage choose three shades of dull peacock, two of bright peacock, and two of green-blue, with as much variety as possible in the shades, also two shades of olive brown, one of olive green, and a little black and white for the eye. For the legs and feet two shades of greys. For branches, two of fawn and for leaves, two of laurel green. (See previous page.) A general idea of the direction of the stitches can be taken from the illustration. The shading starts at the beak, which is fawn, then long and short stitch in blues and greens follows the curves from the beak, along the head and neck, along the body, and finally merges at the top into the tail feathers, and below continues in fawns for the legs. Near the eye a little white is introduced and the eye itself is black with a white spot in centre. The head feathers are in black stem-stitch with a blue satin-stitch spot to each. The wing is in olive browns flecked with black.

The tail feathers have centre line of olive green and the fine feathers each side in blues and greens in stem-stitch, with here and there a stitch of olive green taken over the stem-stitching to give a glistening effect. The "eyes" of the feathers have dull peacock blue centres shaded sharply to a ring of bright peacock, this again shaded sharply to olive brown, flecked with black, and the edge is brilliant green.

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